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jeron respectivamente **calavérina* > *calaverna* y **calaverína* > *calabrina*. Junto a estos, una base probable *cadavěra* **calavěra* (plural neutro tomado por su *a* como singular femenino, como *arma*, *mora*) debió deformarse, ya en latín (-*aria*) ya en romance (-*era*, -*eira*), según la analogía de los tipos *ossarium*, *pernera*, *colleira*, trayendo la sustitución de sufijo el cambio de acento (comp. *can cerbéro* de *cerbērus* según *portero*, *lebrero*), convirtiéndose un anterior **calávera* en *calavěra*.

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JOHN FLORIO

I have happened upon an apparently unrecorded work by John Florio. In 1626 William Vaughan published a translation of Boccacini's *Ragguagli di Parnaso* (Venice, 1612-13), with the title *The New-Found Politicke*, which alludes, as he explains in his dedication to King Charles, to his residence of some years in Newfoundland. He says in the same dedication that the first of the three books (103 pages) was done by "M. Florio, sometime Servant to your Royall Mother of blessed memory." (Florio died in 1625). His statement is not quite accurate, for what he calls the first part is really an abridged version of Boccacini's whole work, in which Florio has brought together chapters from all the three parts of the original and arranged them in an order determined by their subject-matter. The other two parts of the translation consist of chapters not included by Florio. It looks as if Florio had prepared his part as a complete work meant for separate publication. It is not mentioned by Sir Sidney Lee in the *DNB.*, or in any other bibliography that I have consulted.

There is some interest in this prompt rendering into English of an Italian classic of statecraft. A valuable study could be made of the translation of similar works into English in the seventeenth century and the constant study of political science that they show to have been in progress there.

As to Florio, he is the same resolute, free-handed translator as in his Montaigne. There is some gusto and a rich colloquial vocabulary, which compensate in some degree for his outrageous faults and (to speak frankly) his bad style.

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